

# FPCC Makes Important Shifts

## Fred Pursel, 67, Dies of Stroke

Prominently identified with motion pictures in Simcoe, Ontario for the past 38 years, Frederick Roland Pursel, manager of the Strand, passed away on March 9th as a result of a stroke after an illness of a week. He was 67 years old and a member

(Continued on Page 6)

## Columbia Honors Abe Montague

Columbia's Canadian representatives have joined heartily in the sales drive in honor of the general sales manager of the company, Abe Montague. The popular executive is celebrating the end of his second decade with Columbia and the drive, which began

(Continued on Page 9)

## Kershaw, Gow, Joiner, Others Upped by Fitzgibbons, Bearg

Important changes in the supervision and management personnel of Famous Players have been announced by J. J. Fitzgibbons, president, and Lawrence I. Bearg, Western general manager, after a meeting in Vancouver of the British Columbia district.

The promotions were made in keeping with the company policy of recognizing and rewarding the ability of men within the ranks. All the changes but one affect the British Columbia district.

Frank H. Gow, at present in charge of Famous Players' suburban Vancouver houses and up-country units, becomes general district manager in charge of all of the company's theatres in

(Continued on Page 6)

## Back in Office

Mayor Fred O. Graham of Kingsville, Ontario, and Councillor Gary Hogarth were both re-elected, heading the poll.

## Universal Gives Canada Info

Canadian readers of the financial pages of newspapers had the experience of reading a most unusual company report recently, that of Universal Pictures Company, Inc. The ad explained that Universal was distributed in Canada by Empire-Universal Films,

(Continued on Page 6)

## Toronto Mayor Guest of Mgrs.

"The proposed subway rapid transit system may bring about a centralization of activity in downtown Toronto and have an adverse effect on the life of the city's communities," Mayor Robert H. Saunders told the members of the Toronto Suburban

(Continued on Page 6)

## Alberta Exhibitors Beef at 16 Mms.

The exhibition of 16 mm. films is dangerous under present conditions, the Alberta Theatres Association claims in its brief addressed to the provincial government, and should be restricted to structures which comply with theatre building safety regulations. Regular inspections of a rigid nature are made where theatres are concerned.

Exhibitors say that 16 mm. shows are now playing in towns and villages where there are licensed 35 mm. theatres. According to the 1943 report of the Dominion Bureau of Statistics, Alberta was fifth among Canadian provinces in the small-gauge field, with eight operators having 90,468 admissions during 1,292 playing days and grossing \$24,715 inclusive of amusement tax. No 35 mm. itinerants

(Continued on Page 9)

## Nova Scotia Take Hits New High

Theatre admissions in Nova Scotia reached the all-time high of 13,549,451 last year, the report of the provincial secretary's department tabled in the House of Assembly reveals.

Paid admissions totalled 12,602,417, showing a boost of 663,733 over 1943. Receipts in taxes, licenses, etc., totalled \$385,352 for 1944, marking an increase of \$9,084 over 1943. During 1944 the provincial censors passed 2,250 films. Of this total 537 were full length, 505 were shorts. Sixty-four theatres were in operation during 1944.

To indicate the change upward in theatre business since the start of the war, it is pointed out that in 1939 the total paid admissions had been 5,703,301.

(Continued on Page 6)

## Why Not Now?

**W**HAT about appointing one or two industry observers to the Canadian Radio Technical Planning Board?

That organization, which has governmental blessing, is made up of those interested in post-war radio and television. Its purpose is to organize now for a smooth transition into the kind of communicated entertainment that will result from the tremendous technical advances made during the war.

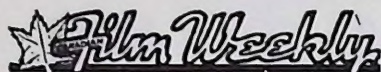
There is an unhealthy lack of interest in television matters by the Canadian motion picture industry. There is not the same sense of urgency that is apparent among American motion picture men. Is this because Canadians fail to realize that all future screen fare won't arrive in cans? Perhaps those exhibition and

(Continued on Page 2)

# Frisco Sal

Excellent entertainment and lots of it—and certain to bring gratifying grosses. With Susanna Foster, Turhan Bey and Alan Curtis. Available now at EMPIRE-UNIVERSAL Films Ltd. SURE IT'S A UNIVERSAL PICTURE!





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HYE BOSSIN, Managing Editor

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## Why Not Now?

(Continued from Page 1)

distribution companies with American control and Canadian administration just aren't governed domestically to the extent we think they are and their executives wait through habit for New York's guidance. Or again it may be more proof that the Canadian motion picture industry needs an exhibitor-distributor organization to watch over its welfare.

We brought this matter up some time ago in a story headed "Asleep at the Television Switch?" Leo M. Devaney, head of the Canadian distributors' association, asked about the failure of the distributors to show any interest in the Planning Board, opined that there was no hurry.

## We Disagree

Despite Mr. Devaney's opinion, we feel that if the Canadian government thought a Planning Board similar to one in the USA should be organized here, that opinion should be valued.

One of the chief purposes of the Planning Board is to advise the government about the allocation of wave lengths for frequency modulation and television. All who use the ether are studying the shape of things to come so that they will know best how to protect their welfare—all but the Canadian motion picture industry. Yet there are a number of Canadians actively engaged in the industry who are qualified to sit on the television panel.

In the USA the Television Broadcasters Association has a theatre television panel on which Paramount, RKO and other film companies are represented.

Do Canadians think that we won't have television here? Or do they think that those who worked out what they believe to be a fair allocation of frequencies without representation, opinion or advice from the motion picture industry will allow us to march in grandly afterwards and take what we want?

It is better to do things now than have to undo them later. Toronto exhibitors learned that when the ban on midnight shows was passed without their representatives even being present. Actually there were early indications of anti-midnight show agitation but these were ignored.

The situation with regard to the proposed amusement tax in Ontario shows what preparatory action can do. Exhibitor representatives have organized against the tax and caused opposition opinion generally to make itself felt.

Let the distributors or the exhibitors or both appoint one or more capable people to the Planning Board, thus serving the industry and falling in with the government's wishes.

## The War Is On

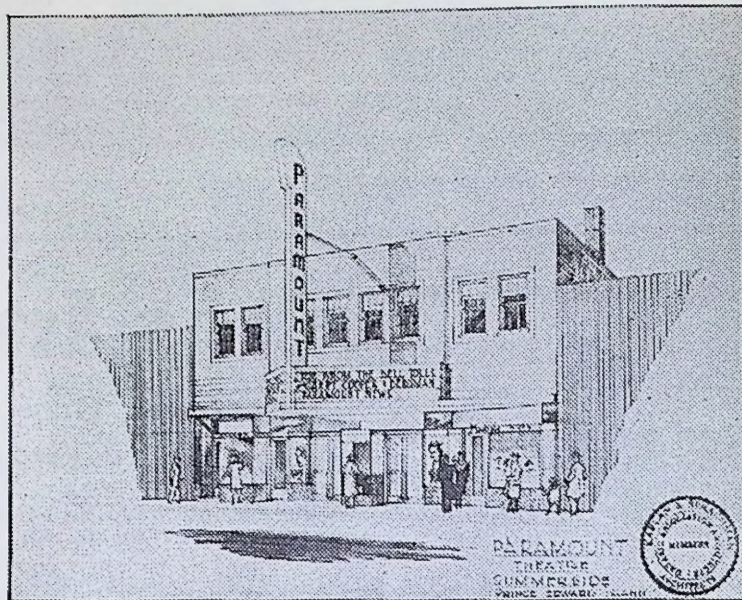
The battle between the radio and motion picture industries for power in the post-war television field has gone beyond a few minor skirmishes. They are squaring off and the objective of their first real engagement is the allocation of air frequencies.

Columbia Broadcasting System filed a brief with the Federal Communications Commission in Washington urging that such frequencies be denied theatre television.

Paul Larsen, representing the Society of Motion Picture Engineers before the FCC, stated that the SMPE had asked for frequencies "to permit the picture industry to establish a theatre television service in the immediate post-war period with the equipment now known to be available." This move had been made to give theatre television equal opportunity with radio. Admitting that "theatre television is in direct conflict with the basic concept of broadcasting," he still felt that it should be allowed to bring the public entertainment which reflects the technical excellence of Hollywood production.

The position of the Columbia Broadcasting System could only be interpreted as a fear of competition by theatre television, Larsen stated. His organization does not fear competition of television broadcasting but invites it, he said, and he hoped the radio people would take the same attitude.

## Proposed PEI Theatre



This is the new Paramount Theatre, proposed for Summerside, Prince Edward Island, by Harold E. Gaudet, owner and operator of the Capitol. The Paramount, a post-war project, will cost \$75,000 and seat 800. Kaplan & Sprachman, Toronto, are the architects.

## Post-War Theatre For Liverpool, N.S.

There will be a new theatre in Liverpool, N.S. when building restrictions permit. Astor Theatre Limited is planning it on a site acquired two years ago almost directly across from its Astor Theatre.

The plans, now completed, call for a seating capacity between 800 and 900 on one floor.

Astor Theatre Limited is controlled by S. M. Bartling of Liverpool and F. G. Spencer of Saint John. Mr. Spencer, the Maritimes leading theatre figure, recently

## No Raise in CPRS Fees for 1945

Current issue of the Canada Gazette reveals that there is no raise in fees of the Canadian Performing Right Society for the current year.

Fees per seat per annum as given are: 1,600 and over, 15c; 801 to 1,599 seats, 12c; 800 and under, 10c; 800 and under operating three days per week or less, 5c; minimum fee, \$10.

entered into partnership with Famous Players.

Contractor is Kenny of Halifax and Yarmouth.

## Canada Also

Does anyone think for a moment that what is revealed above will have no bearing on the Canadian situation in the future?

There are any number of ways in which what happens across the line can affect us. We will have to apply for what we want along with others. And who shall judge the fairness of our requests?

To begin with, the Canadian Broadcasting Corporation controls television in the Dominion. Radio in Canada is in a large measure a public enterprise and even that part which is private is under the control of Ottawa. It is quite likely that radio may find itself favored unless the relationship of the motion picture industry to television is established now in the minds of those who will have to declare for or against us.

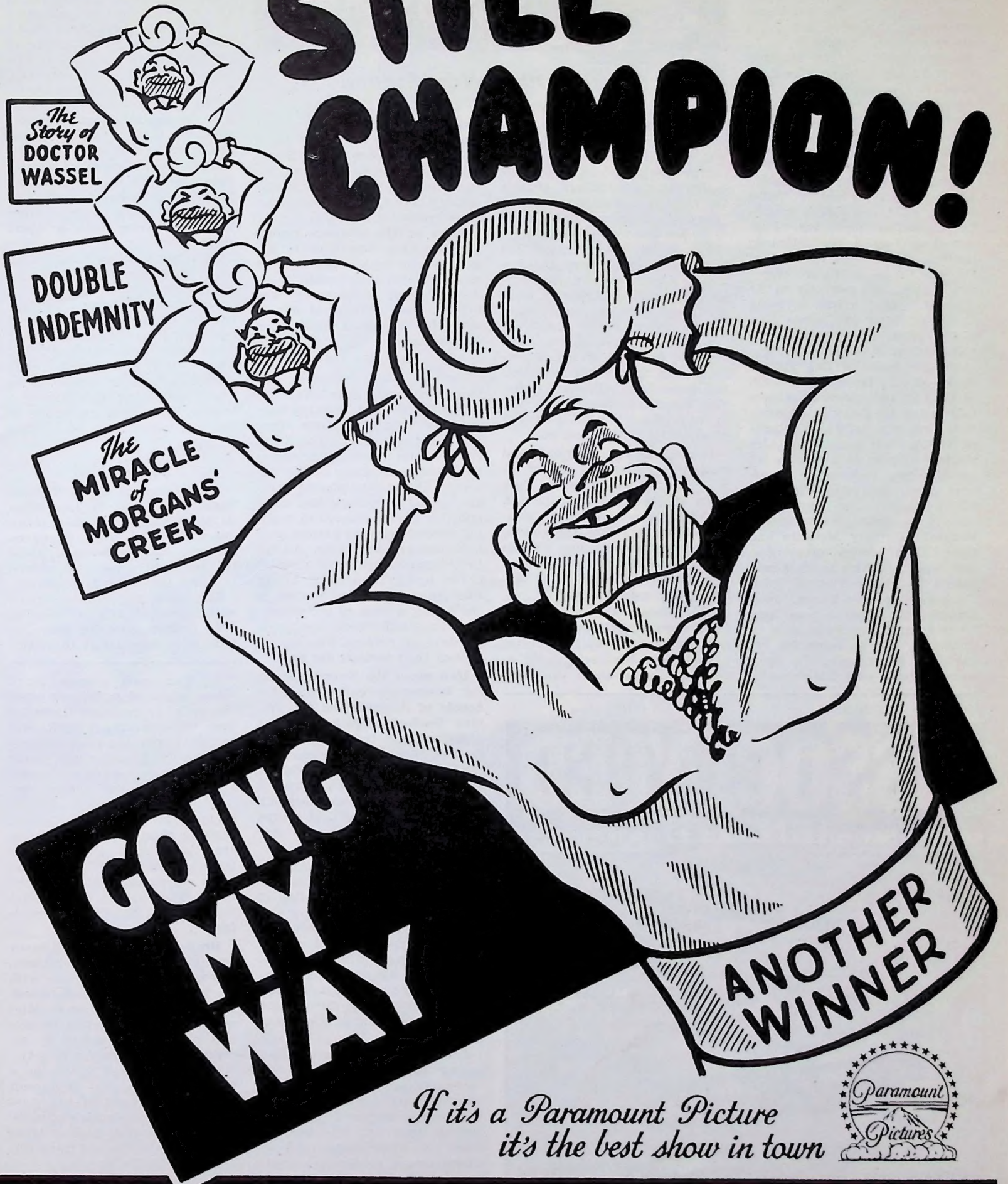
It is hard to specify now exactly what differences of opinion may arise in Canada between both industries. Exhibitors will certainly need channels for the presentation of television, whether they arrange for it from movie outlets or the radio companies.

This is not the time to be asleep. In Canada today there are a number of men—some of them members of the SMPE—connected with the motion picture industry who are authorities on television and might well represent us on the Canadian Radio Technical Planning Board. We haven't a thing to lose and everything to gain.

Radio and movies are the parents of television. The squabble over the custody of the child will certainly affect the future of both parents.



# STILL CHAMPION!



*If it's a Paramount Picture  
it's the best show in town*





## Changovers

Will J. Arthur Rank be entertained by the industry while here? I hope so. He has many interesting things to say . . . Harry Sherman, conductor of "In the Spotlight" of the International Projectionist, will be here soon . . . Headlines Clairman, the Square newsie, was robbed of 78 Star weeklies recently . . . I was sitting beside a small child on a Queen street car when it passed the City Hall just as Big Ben began bonging. The child listened, then asked its mother: "How do dat, eh?" . . . RKO's magnificent mailing piece for "Pan-Americana" is a production in itself . . . The Negro short "We've Come a Long Way," which won much publicity on the other side of the line, is being shown privately in Canada . . . Mollie Main, Harry Kaufman's secretary at Monogram, will become the bride of Cpl. Ronald Seabrook . . . Recent double bill at the Rio: Delinquent Daughters—Bringing Up Baby . . . Prominent child role in "The Enchanted Cottage" is played by Alec Englander, who is a nephew of Joe Danson, well-known insurance man, and Flo Simmons, EBA booker. The picture is slightly wonderful, with Herbert Marshall, Dorothy McGuire and Robert Montgomery creating a rare spell . . . Nice movie atmosphere to Harry Temins' Eden Clothes shop on Yonge, near Dundas . . . Had a nice long letter from Harry Price, now in California, and he sends his regards to his friends. He may come up for a visit this summer.



## It's the Other Way Around

Things are never what they seem, to put it baldly. (I could put it more colorfully if I knew just what quotation to use out of "Alice in Wonderland," as do the more literate members of this craft, or if I wanted to search "Bartlett's Familiar Quotations," as do the more energetic ones.)

You know how everyone has been whacking away at the motion picture theatre industry about juvenile delinquency. Just as though juveniles didn't misbehave before 1894, the year movies were first shown. The criticism has been so out of proportion to the movies' contribution to youthful misbehavior that you sometimes wonder if the finger-pointers are doing it out of idealistic inclinations only.

Leafing through Judicial and Penitentiary statistics of 1942, as presented in the Canada Year Book of 1943-44, I was startled. In 1942 there were 13,802 juveniles brought before the courts, truly a worrisome figure. All this worry about the younger generation is not ill-founded at all. Something must be done.

But during the same year there were 626,647 cases of adult offenders handled by the courts!

The adults have been doing so much deploring about the state

of juvenile delinquency that one loses sight of the fact that the juveniles are as angels compared with adult delinquents. Something must be done about the state of adult delinquency in this country before the national character reaches a new low.

Since of the two age groups the juveniles, according to figures, are far better behaved, why shouldn't they seek means of reducing adult delinquency and making good citizens of offenders? Right now it's the other way around.

\* \* \*

Perhaps the juveniles will find some work called the Small Brother Movement, drawing mentors and instructors from those below the age of 17. The Small Brother Movement might establish clubhouses where adults can occupy themselves playing bean bag, quoits, croquinole and other uplifting games, instead of hanging around beverage parlors, pool halls and gaming rooms. All the time juveniles will move amongst them unobtrusively, being friendly and spreading wisdom to the adults, a class of the population in which there are great numbers of persons who cannot control their instinct for bad.

How about the juveniles starting movements called the Men Scouts of America and the Women Guides? Adults could be organized into troops, given distinctive uniforms, taken on camping trips and taught woodcraft, thus harnessing their energy and directing it into healthy channels. The scoutmasters will, of course, be under 17 and the scouts over it.

A series of promotions could be arranged, the man starting out as Old Timer and graduating as a Cub. Cubs are small boys. One who becomes a Cub is considered to be a fine example of a well-behaved human being. Everyone knows that children don't have the prejudices, chicanery and vices of adults, thus for an adult to finally become a Cub is a great honor.

Juveniles can collect funds among themselves to help the over-privileged, usually adults, to become good citizens of which Canada can be proud. This is a difficult task but juveniles, because of their superiority of character and conduct (as shown by statistics), are equipped to master it.

## Hups and Downs

Watching a screening of "Here Come the Waves," I heard one of them shouting to marching others: "Hup, two, three, four." This is a common substitute of the word "one" in military circles for the sake of emphasis, convenience and easy listening.

The English language usually gets some colorful and expressive additions after a war. During and after the last war everything became "jake" instead of "okay." These days you hear soldiers and veterans describe things as "smashing" and every other thing as having been a "good show."

This use of "hup" instead of "one" intrigues me and it has interesting possibilities.

How would it be to have your favorite singer announce: "I will now sing Paul Whiteman's great song, 'My Wonderful Hup'." Or maybe he'll say: "Next I will offer that popular number from The Desert Song, 'One Hup'."

Make your own variations of the theme from here on.

## Well Put

At the meeting of the Toronto Suburban Managers Association Al Sedgwick of the Belsize introduced his friend, Mayor Saunders. Nothing was to be said about the midnight show controversy, in which the mayor is prominent.

"We have not always agreed with municipal policies," said Al. "We neither want to bury the hatchet or have an ax to grind."

Another good scheme is to select adults of sufficiently good character to influence those of their own age. Many adults will feel that they are being patronized by the juveniles and resent it. A thorough search will reveal an occasional adult whose conduct is exemplary. Such an adult could make pals of the others, showing them how uninteresting are the Racing Form, Police Gazette and True Confessions when compared with Winnie the Pooh. They might even realize that jiving is better than brawling.

During all this the juvenile leader will keep his distance, merely observing the scene with a benevolent eye and understanding smile. He may meet later with the adult assistant to give him further instruction in reclaiming his fellows for Society.

In the end—and it will be a long, hard struggle—the result will be the raising of the standards of adult behaviour until they are almost as high as those of the juvenile. Do not think this an impracticable dream.

What a wonderful day that will be!

# ASSOCIATED

## THEATRES

ESTABLISHED 1931      FRIENDLY SERVICE

We do

ALL YOUR BUYING and BOOKING  
WITH YOUR APPROVAL  
MAKE PAYMENT OF ALL FILM ACCOUNTS  
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## Toronto Mayor Guest of Mgrs.

(Continued from Page 1)

Players group, at its first monthly luncheon meeting, King Edward Hotel, Toronto, on March Managers Association, a Famous 13th.

At the meeting which followed the name of the organization was changed to Toronto Theatre Managers Association. Managers of FPCC's three downtown houses, Fred Trebilcock of Shea's, Tom Daley of the Imperial and Len Bishop of the Tivoli, are now eligible to join.

The mayor praised the place of the theatre in each community within the municipal family and the local and national work of managers. "It is almost as important to people to go to their own theatre as to go to their own seat in their own church," he said. He suggested that the proposed rapid transit system be studied thoroughly before approval given.

George Morrell of the St. Clair, president, acted as chairman and asked Al Sedgwick of the Bel-size to introduce the mayor.

Morris Stein of head office also spoke.

## Pickford to Star

A forthcoming Screen Snapshots from Columbia will be entirely devoted to Mary Pickford. It will be culled from informal shots and old films.



**FOR  
THEATRE  
REQUIRE-  
MENTS**

**CONTRACT  
SALES  
OFFICE**

**EATON'S**

## Famous Players Executives



FRANK H. GOW



FRANK KERSHAW

## Universal Gives Canada Info

(Continued from Page 1)

Ltd. Operation figures of the USA company were offered but none regarding its Canadian affairs. Much of the ad, signed by J. Cheever Cowdin as chairman of the board and N. J. Blumberg as president, was devoted to boosting the company's ability to create stars.

Rentals and other revenue reached \$51,561,504, a gain of more than five million dollars over the previous fiscal year. Net earnings after income and excess profits taxes of \$7,847,900 had been paid were \$3,412,701, more than \$300,000 under the figure of last year.

Net working capital was \$18,798,687.

Taxes of all kinds on a worldwide basis totalled \$9,639,542 for the year—equivalent to \$14.55 per share of stock. Profits were equivalent to \$5.15 per share on the number of shares of stock outstanding at the end of the fiscal year.

"Universal," the report stated, "has 49 players under contract, including some of the biggest box office names in motion pictures. Most of them are the product of its star-development system." It named Durbin, Abbott & Costello, Maria Montez and Donald O'Connor as its leaders.

Yvonne De Carlo, soon to be seen in Walter Wanger's "Salome, Where She Danced," and Rod Cameron were called coming stars. Both are from Canada.

## O. Henry in Color

Twentieth Century-Fox will make a Technicolor feature musical of the famous short story by O. Henry, "The Gift of the Magi."

## Fred Pursel, 67, Dies of Stroke

(Continued from Page 1)

of the Canadian Picture Pioneers.

Born in Simcoe, he sailed on the Great Lakes and later established a shoe business. In 1907 he opened the Lyric Theatre in partnership with the late John Harper, buying his partner out a few months later.

Pursel operated the Lyric until 1937, when he sold it to Premier Operating Corporation but remained as manager. When the Strand was built in 1943 the Lyric was closed and Pursel moved over.

He was famed in the community for his musical interests, having conducted an orchestra under his own name and served with others. Music was a great feature of his early operation and he maintained his interest in it actively until that was made impossible by illness.

## N. S. Admissions Hit New High

(Continued from Page 1)

The increase therefore is well over 100 per cent in five years. The receipts of the censors' board for 1939 had been \$188,352, also disclosing an increase of over 100 per cent for 1944 over 1939.

Of the \$172,385 received from amusement taxes, etc., in New Brunswick in 1944, the tax on tickets to theatres brought \$161,165. The receipts for 1943 totalled \$167,182. The total for 1944 is the highest in provincial history. A very poor second to theatres in the 1944 receipts was the tax on dance tickets: \$5,379. The fiscal year for New Brunswick ended October 31.

## Shifts Among FPCC Execs

(Continued from Page 1)

British Columbia.

Of special interest beyond the province is the promotion of Frank Kershaw, who has been in charge of downtown Vancouver and Victoria theatres, to head office, Toronto, where he will take charge of the expansion of the facilities of General Theatre Supply Company, a wholly owned Famous Players subsidiary which distributes supplies and equipment, with offices and warehouses in Toronto and Montreal.

With the development of new theatres in the post-war period, operations of that company will be expanded to include branches in Vancouver, Winnipeg and Saint John.

Peter D. Brown, who has been an important executive in the operation General Theatre Supply Company for many years, will continue his present responsibilities.

Maynard S. Joiner, present manager of the Capitol, Vancouver, has been promoted to the office of district manager for downtown Vancouver and Victoria theatres, succeeding Kershaw.

Charles Doctor, manager of the Dominion, Vancouver, has been promoted to the management of the Capitol, Vancouver.

David Borland, Capitol, Prince Rupert, has been promoted to the management of the Dominion, Vancouver, succeeding Doctor.

Harry Black, Capitol, Penticton, goes to the Capitol, Prince Rupert, as successor of Borland.

Plans were discussed for the re-orientation of Famous Players employees returning from the armed services. E. A. Zorn, general district manager of Manitoba, Saskatchewan and Alberta, was also present at the meeting.

## Leslie is 'Janie'

The Janie series will not be dropped by Warners but will be filmed with Joan Leslie in the lead.

## THEATRE WANTED

To lease, about 700 seats. Must be doing good business, with little opposition. Might consider small circuit. All replies held strictly confidential. Write particulars to

BOX 12

**Canadian Film Weekly**



## Sudan

with Maria Montez, Jon Hall, Turhan Bey  
Universal 76 Mins.

THIS TECHNICOLOR EYE-FILLER WILL FIND KIDS ITS MOST APPRECIATIVE PATRONS.

"Sudan" possesses a story-book quality and a super-abundance of action that will win it the enthusiasm of the kids. To grown-ups the film, produced in dazzling Technicolor by Paul Malvern and provided with striking and expansive settings, is little more than something pretty to gaze upon. The story is too infantile to be accepted with a straight face. Maria Montez in fetching costumes is a bait for the men, while Jon Hall and Turhan Bey offer the women something to snap at.

All the tricks known to melodrama have been drawn upon to create excitement in a story that is extremely trite and not expected to carry believability or conviction since it is offered as a fairy tale set in a mythical land in the Sudan.

Miss Montez plays a queen whose father is killed by the royal chamberlain (George Zucco), who puts the blame on Turhan Bey, head of a band of former slaves. Miss Montez and Bey fall in love, with neither aware of the other's identity. Upon discovering who her lover is, the queen condemns him to death only to learn the truth in the nick of time. The windup finds Zucco dead and the lovers reunited. Jon Hall is a thief who helps the lovers. Andy Devine supplies the laughs as Hall's pal.

CAST: Maria Montez, Jon Hall, Turhan Bey, Andy Devine, George Zucco, Robert Warwick, Phil Van Zandt, Harry Cording, George Lynn, Charles Arnt.

CREDITS: Producer, Paul Malvern; Director, John Rawlins; Screenplay, Edmund L. Hartmann; Cameraman, George Robinson; Art Directors, John C. Goodman, Richard H. Riedel; Sound Director, Bernard B. Brown; Set Decorators, Russell A. Gausman, Leigh Smith; Special Effects, John P. Fulton; Musical Score, Milton Rosen; Musical Direction, Milton Rosen; Film Editor, Milton Carruth.

DIRECTION, Fair. PHOTOGRAPHY, Excellent.

## Levey Goes Ham

Jules Levey, ex-Torontonian who produced "The Hairy Ape" and other films, will play a sheriff in his next production, tentatively known as "The Homesteader," which will have Randolph Scott as its male star.

Maybe Jules is short of a buck or two to hire another actor. If so Ben Geldsaler, Sam Glazer and a few of his old pals will be glad to wire him a few.

## Louisiana Hayride

with Judy Canova, Ross Hunter,  
Richard Lane

Columbia 67 Mins.  
BLEAK COMEDY CAPERS SURROUND CANOVA'S LATEST EFFORT; MUSICAL NUMBERS PROVE BEST SUPPORT.

Too much nonsense grips the better part of this saga of a hick who sets her heart on a Hollywood career. Judy's money being the object of Richard Lane's and George McKay's affection, the two confidence men attempt to sell Judy on investing in a phony producing company. This turns out to be okay for Judy, but the "con" men get their just desserts.

Canova gives a mild-tempered performance but sells her song style to a better advantage. Besides "You Gotta Go Where The Train Goes" and "Rainbow Road," two stock tunes, "Put Your Arms Around Me" and "Shortenin' Bread," are featured in the film.

Richard Lane does his best with the comedy situations, which he shares with George McKay, but there is nothing fresh in the treatment.

CAST: Judy Canova, Ross Hunter, Richard Lane, Lloyd Bridges, Matt Willis, George McKay, Minerva Urecal, Hobart Cavanaugh, Eddie Kane, Nelson Leigh, Arthur Loft, Robert Homans, Russel Hicks.

CREDITS: Screenplay, Paul Yawitz; Story by Paul Yawitz and Manny Seff; Director, Charles Barton; Assistant Director, Rex Bailey; Cameraman, L. W. O'Connell; Film Editor, Otto Meyer; Art Directors, Lionel Banks, Walter Holscher; Set Decorator, John W. Pascoe; Musical Director, M. R. Bakaleinikoff; Sound, Philip Faulkner; Songs by Kim Gannon, Walter Kent, Jerry Seelen, and Saul Chaplin.

DIRECTION, Fair. PHOTOGRAPHY, Fair.

## Dubbed Russ Films Do Strong Biz

The Russian film boys, Leo (Artkino) Clavir and Izzie (Esquire) Allen are scouring the city for copies of this week's Life Magazine with its record-breaking six-page layout on "Ivan the Terrible," the Russian Super-Super by Eisenstein. Life calls it a "New Soviet Super Movie" and describes Eisenstein as a "combination Hitchcock, Billie Rose, Orson Wells, Noel Coward and C. B. DeMille".

Looks like a year of big ones for the Russians with "The Rainbow" rolling up top grosses of any Soviet film to date and three new ones in English ready for release.

## The Thin Man Goes Home

with William Powell, Myrna Loy  
MGM 100 Mins.

POWELL-LOY LAUGH-GETTING LINES AND SITUATIONS OVERCOME PLOT STRUCTURE DEFICIENCY.

Notwithstanding that the latest of the Thin Man films is below par for the series, it still has enough entertainment to please the admirers of the William Powell-Myrna Loy combination. Thanks primarily to the presence of the two stars, the offering is able to overcome to a large extent the handicap of a script that doesn't shine too brightly and a weak plot structure. Considerably in the picture's favor is the good production Everett Riskin has given the screenplay, which Robert Riskin and Dwight Taylor threw together from a yarn by the former and Harry Kurnitz which takes a lot of time to get going.

Powell and Miss Loy have a fair quota of laugh-getting lines and situations in a story which has them on a visit to the suave sleuth's home town. The discordant note struck by the sophisticated attitudes of the couple in the midst of simple people sets off most of the comedy. There is a delayed plot about an espionage conspiracy which the hero is called upon to foil.

CAST: William Powell, Myrna Loy, Lucile Watson, Gloria DeHaven, Anne Revere, Helen Vinson, Harry Davenport, Leon Ames, Donald Meek, Edward Brophy, Lloyd Corrigan, Anita Bolster, Ralph Brooke, Donald MacBride, Asta (dog).

CREDITS: Producer, Everett Riskin; Director, Richard Thorpe; Screenplay, Robert Riskin, Dwight Taylor; Based on story by Robert Riskin, Harry Kurnitz; Cameraman, Karl Freund; Musical Score, David Snell; Recording Director, Douglas Shearer; Art Directors, Cedric Gibbons, Edward Carfagno; Set Decorators, Edwin B. Willis, Mildred Griffiths; Film Editor, Ralph E. Winters.

DIRECTION, Good. PHOTOGRAPHY, Good.

## Art Knowlton ASN Office Mgr. Here

Arthur J. Knowlton has been appointed office manager for Associated Screen News Limited at Toronto, it is announced by J. J. Chisholm, district manager for the company.

Knowlton first joined the company nearly sixteen years ago. He studied at St. Michael's College, and served as radio inspector with the Department of Marine, and with Canadian Marconi Company on ships at sea before becoming connected with motion picture and photographic work.

## Till We Meet Again

with Ray Milland, Barbara Britton  
Paramount 88 Mins.

HIGHLY DRAMATIC FILM CARRIES STRONG APPEAL FOR WOMEN AUDIENCES.

The prominence given to the work of the heroic Maquis, the French underground fighters, in the liberation of France should help a lot in focussing interest on "Till We Meet Again," a highly dramatic film. It ought to prove a potent factor in the exploitation of the film, which was produced by David Lewis. The picture is made of the stuff that appeals strongly to women audiences.

Compounded of familiar ingredients, the story tells of a lovely French nun who joins the Maquis in order to assist an American aviator's escape to England with information vital to the Allied cause. The efforts of the nun and her charge to keep out of the hands of the Nazis make for considerable suspense. At the finish the nun forfeits her life to enable the aviator to complete his mission.

The aviator is played by Ray Milland well enough. Barbara Britton brings tenderness and sensitiveness to her playing of the nun, showing considerable promise. The support is generally first-rate.

Director Frank Borzage has injected much humanity into the film.

CAST: Ray Milland, Barbara Britton, Walter Slezak, Lucile Watson, Konstantin Shayne, Vladimir Sokoloff, Marguerite D'Alvarez, Mona Freeman, William Edmunds, George Davis, Peter Helmers, John Wengraf, Mira McKinney, Tala Birell.

CREDITS: Associate Producer, David Lewis; Director, Frank Borzage; Screenplay, Lenore Coffee; Based on play by Alfred Maury; Musical Score, David Buttolph; Cameraman, Theodor Sparkuhl; Art Directors, Hans Dreier, Robert Usher; Process Photography, Farciot Edouart; Special Effects, Gordon Jennings; Film Editor, Elmon Veron; Sound, Max Hutchinson, John Cope; Set Decorator, Ray Moyer.

DIRECTION, Good. PHOTOGRAPHY, Good.

## USA Thinking About NFB-Type Structure

Robert Riskin of the USA Office of War Information, overseas branch motion picture division, is trying to interest Hollywood in establishing a non-profit documentary production centre.

Intention is to do a job of boosting for USA relations abroad.



# REVIEWERS RATE U SHORTS

## GREAT ENTERTAINMENT

### *Billers not Fillers!*

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SHOWMEN'S TRADE REVIEW

#### Dogs for Show

Univ. (Variety Views) 9 Mins.  
**TOP NOTCH**  
**EXCEPTIONAL**  
This is a natural for dog lovers, particularly of the Boxer breed. Excellent footage is devoted to Warlord, a magnificent specimen of the breed, both physically and in intelligence. Grooming the dog for appearances at the leading shows in the country is interestingly portrayed. Some appealing shots are also caught of the dog playing with little tots, and of its devotion to them.

#### Harmony Highway

Univ. (Name Band Musicals) 15 Mins.  
**TUNEFUL**  
A nice blend of sweet and hot is achieved musically in this short. Baton is in the capable hands of Al Donahue, and the boys in the band are a well-knit aggregation. Vocals are tastefully delivered by Jimmy Cash, lyric tenor, and there is a dance specialty by the Stapletons. This is an ideal subject for patron relaxation.

#### On the Mellow Side

Univ. (Name Band Musicals) 15 Mins.  
**VERY GOOD**  
South American music holds sway, and is interpreted by one of its leading exponents, Emil Coleman and his orchestra. For five stuff there are the Delta Rhythm Boys, who score solidly with their two vocal offerings. The entire production has a slick finish, and is one of the better subjects in the musical field.

#### Ski for Two

Univ. (Lantz Cartunes) 7 Mins.  
**SWELL**  
**AMUSING**  
Unpredictable Woody Woodpecker gets into some more of his mischief, this time at a ski lodge run by Proprietor Wally Walrus. The two antagonists go at each other hammer and tongs, with Woody giving the walrus the bird, more often than not. At the end, Wally suddenly realizes that he is losing out, and Woody gets the bum's push in no uncertain terms. The reel is swiftly paced with laughs, and the woodpecker as a cartoon character should gain in patron popularity.

#### One-Man Newspaper

Universal (9372) (Interesting) 10 mins.  
Combining five diversified items, this short is replete with the human interest angle which takes the unique from life and visualizes it into the photographic, and does it in an exceptionally interesting way. The subjects in sequence: 1, Lannie Nelson is a one-man newspaper, editor, typesetter, etc., and on Sundays is also the preacher in the small town of Tenaha, Tex.; 2, Petrified fish scales are made things of beauty handed down by French forebears; 3, Billy Hawes is the watchman of the ghost town of Silver City, Idaho; 4, Kenneth Rucker has made a vocation of an avocation in building miniatures of the U. S. Navy; 5, A duck elects to raise a family between the projecting ends of two rail ties a foot or so from the steel tracks. Trains come and go, but her concern is only a fluttering of her wings, and she goes on sitting despite the traffic.

#### Dogs for Show

Univ. (9352) Variety Views (Very Fine) 9 mins.  
Featured with his handler, Chief Boatwain's Mate Walter Foster of the U. S. Coast Guard, the film stars Warlord of Mazelaine, champion Boxer. It is nine minutes of beautifying the beast, or preparing a champion dog for his appearance at Madison Square Garden's dog show. Very fine entertainment in its class. Dog fanciers will go all out for it; others will be highly interested.

#### The Painter and the Pointer (Amusing)

Universal (9235) 7 mins.  
While the main character of Butch, the dog, is imitative of his better and more amusing predecessor, Pluto, here the situations with the antics of a pugnacious fly and two spiders who tie him up, offer an amusing seven minutes. Its appeal is decidedly for children.

#### Pigtail Pilot

Universal (9374) Person-Oddities (Exceptional) 9 mins.

Exceptionally interesting is this combination of four values in human interest, the first of which delineates the flying ability of Arla Fayette Stoddard, a 12-year-old girl who pilots her own plane at Ft. Stockton, Texas. Her mastery of a single-seater and subsequent aerial gyrations are highly entertaining. The second subject illustrates a variety of clocks in the collection of J. L. Cilley, a bank cashier of Hickory, N. C.; the third is devoted to some 30,000 casts of botanical origin for the university in Denver, Col., while the fourth is a diverting illustration of trained love birds being put through their paces after years of training by George Burton, an ex-circus performer incapacitated earlier in his career by an injury. Recommended without reservation to any exhibitor.

**Film**  
DAILY

#### "White Treasurer"

Universal Worthy Short 9 mins.

How important salt is in times of war as well as peace is told in a short that adds much to a person's knowledge. The action is confined largely to scenes of activity in a salt mine on Canada's Eastern Coast that is the largest in the British empire. Set this down as a highly creditable item.

**Film**  
DAILY

#### "One Man Newspaper"

Universal Entertaining 10 mins.

A number of interesting items make up the footage. Shown are a woman who makes novelties from fish scales, a man who runs a newspaper all by himself, the watchman of an Idaho ghost town, a specialist in navy ship models and a duck nesting under railroad tracks.

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## Alberta Exhibs Beef at 16s

(Continued from Page 1)

operated in the province during that year.

That type of exhibition has shown a marked gain in the past few years and 1944 will be no exception. The financial nature of these increases is indicated by the gain of 1943 over the previous year in Alberta, \$10,960. The Dominion increase over 1942 was \$66,295.

Alberta exhibitors have several more problems, one of which is being arranged now—that of pre-theatre showings of National Film Board shorts. John Grierson, during his recent visit, was made aware of that condition and immediately ordered protection. Another irksome situation is the operation of theatres which pay no federal tax and are thus enabled to charge lower admission fees.

Such theatres are operated by local service bodies as a means of keeping the citizens in the village for week-end shopping, instead of going to the larger nearby town where they can see a movie during the buying period. This unfair competition makes it hard on the standard operator, who is used to drawing his patrons from a wide radius.

### Objections to 16 Mm.

Some of the objections presented by the Alberta Theatres Association are:

Operation of 16 mm. is at present contrary to building and safety regulations.

Licensed 35 mm. theatres must meet stiff building and equipment requirements and pay provincial and federal taxes, whereas 16 mm. operators, in some cases, do not collect taxes.

Although 16 mm. is non-inflammable or slow-burning, fire might cause a panic that would turn into a tragedy because of the lack of suitability of the places of exhibition.

Licences for all halls and other places where 16 mm. films are exhibited should be issued by the theatre department after meeting safety regulations and not through local bodies, as is the case now.

Projection booths should be required.

Present theatre regulations dealing with lighting, aisle space, etc. should be enforced.

Upstairs movies should be prohibited unless proper exits are provided for.

Some provisions should be made for the censorship, control and regulation of movies shown in juke box style.

## Formby and Canucks



Britain's leading comic, George Formby, recently entertained a group of Canadian servicemen at the studio. He is shown with them on the set of Columbia's British comedy, "I Didn't Do It."

## Will Paramount Make the Shorts?

The possibility of a series of shorts made in Canada by Paramount is receiving important consideration in Canadian motion picture circles. The presence of J. J. Fitzgibbons in Hollywood at the moment is related importantly by many to the making of the shorts, although the president of Famous Players Canadian Corporation has other and less private reasons for being in the Cinema City.

As national chairman of the Canadian Motion Picture War Service Committee Mr. Fitzgibbons will, in behalf of the minister of finance and the National War Finance Committee, make presentations to Spencer Tracy and other members of the cast who made the excellent Seventh Victory Loan short for the Canadian industry. He will also have a look at the short made by 20th Century-Fox for the coming loan.

With regard to the shorts, it is likely that they will be filmed by Paramount crews for Famous Players, although no official announcement has been made.

Adolph Zukor, chairman of the board of directors of Paramount and a living legend in the industry, announced Paramount's interest in Canadian-made shorts at the recent Toronto meeting of the Canadian circuit's 25 Year Club and it was seized on by the movie-conscious press. Paramount, parent company of Famous Players, has shown a marked interest in Canadian needs in the past, as witness the company's Canadian newsreel.



ABE MONTAGUE  
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## Columbia Honors Abe Montague

(Continued from Page 1)

on March 3rd and runs to May 25th, is called the Montague 20th Anniversary Campaign.

The motion picture mindedness of Montague had its inception in Boston. Born in that city, in 1892, his early training was for concert piano work, but while he was studying, he became an usher. Was soon imbued with enthusiasm for the future and possibilities of the motion pictures.

In the summer of his sixteenth year, he opened his first combination theatre and dance-hall in the Weirs, New Hampshire, and from this grew a small chain of one-night shows. He was electrician as well as theatre and dance-hall manager, running the picture himself, and, at its close, attracting dance-hall patrons with a megaphone in front of the hall. The crowd collected, Montague took over the duties of pianist in the dance-hall orchestra.

In addition to doubling in brass in these capacities, Montague did concert work until he was eighteen years old. In 1914, he opened the Dey Square Theatre in Boston, and shortly thereafter, became connected with theatres in Somerville, Cambridge, and Arlington, Mass.

He sold out his theatre interests in 1923, and started in the distribution field, organizing and managing Certified Screen Attractions. A year later, he joined Joseph A. McConville's Independent Films as partner, operating both that organization and Certified Screen Attractions. At about this time, the partners acquired Columbia Pictures franchise for New England. They have continued their Columbia association to the present day. When Columbia became a national organization in 1929, they served as district managers Eastern section. In 1933 he became general sales manager of the company, a post he has held since.

## Rank's USA Publicity Setup in Action

Publicity offices of the USA branch of the J. Arthur Rank world organization have been opened temporarily at 729 Seventh Avenue, New York. Jock Lawrence, now in London, is in charge and it is known as the Lawrence Associates. H. Edward Scofield and Malcolm Kipp are with the setup.

It is said that Rank will have a similar office in Canada.



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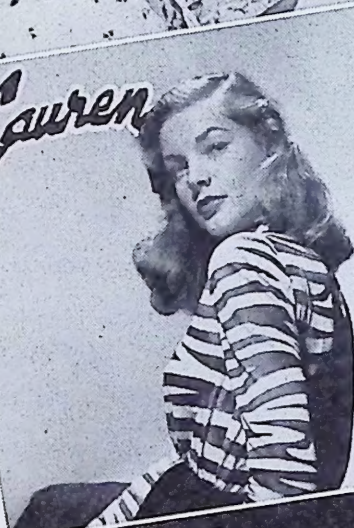
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